

THE
MUSICAL GAZETTE
An Independent Journal of Musical Events.
AND
GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

VOL. III., No. 32.]

SATURDAY, AUGUST 7, 1858.

[PRICE 3D.

Musical Announcements.

HER MAJESTY'S THEATRE.—

The Last Night.—*La Traviata*.

THIS EVENING (Saturday, August 7) will be repeated Verdi's opera,

LA TRAVIATA.

Violetta Mdlle. Piccolomini.

Flora Bervoix. . . . Mdlle. Gramaglia.

Alfredo Signor Giuglini.

Dottore Grenvil Signor Castelli.

Germont Georgio Signor Aldighieri.

The National Anthem will follow the opera, after which, by general desire, a scene from Balfe's opera, *LA ZINGARA*, in which Signor Giuglini will sing the admired ballad, "Tu m'ami," "Then you'll remember me."

To conclude with a *Divertissement*, in which Mdlle. Boschetti will appear.

Application to be made at the box-office at the theatre.

ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

The nobility, gentry, subscribers, and the public are respectfully informed that the season will terminate on Saturday next, August 14. There will be no extra nights.

Last Night but Four.—Last Night of *Martha*. THIS EVENING (Saturday, August 7) will be performed (for the last time this season) Flotow's opera,

MARTHA.

Lady Enrichetta Madame Bosio.

Nancy Mdlle. Didice.

Plumkett Signor Graziani.

Lord Tristano Signor Tagliafico.

Seriffo di Richmond M. Zelger.

Lionello Signor Mario.

Conductor, Mr. COSTA.

In the Incidental *Divertissement* Mdlle. Zina, Mdlle. Delechaux, and M. Desplaces will appear.

Application for boxes, stalls, and pit tickets to be made at the box-office at the theatre, under the portico in Bow-street; and at the principal music-sellers and librarians.

ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Last Night but Three.

Extra Night, next Monday.—*Don Giovanni*.

On Monday next, August 9, the Last Extra Night of the Season will take place, on which occasion will be performed Mozart's opera, *DON GIOVANNI*. Principal characters by Mesdames Grisi, Bosio, and Marai; Signori Mario, Ronconi, Poloni, Tagliafico, and Tamburlik.

MR. GRATTAN COOKE'S NIGHT

AT HIGBURY BARN,

Les Chateau des Fleurs de Londres,

SATURDAY, AUGUST the 14th, 1858.

Admission, One Shilling.

MR. & MRS. ROBT. PAGET (R.A.M.),

BASS AND CONTRALTO,

(late of Atherstone)

60, PENTONVILLE-ROAD, LONDON, N.

To PROFESSORS of MUSIC, CHORAL

SOCIETIES, LITERARY and SCIENTIFIC INSTITUTIONS, &c.—The following party will be on a tour after the 13th of September, and will be prepared to accept engagements for concerts and oratorios in any part of England, Wales, Scotland, or Ireland, on unusually moderate terms:

MISS CLARI FRASER.

MISS EYLES.

MR. WILBYE COOPER.

MR. GADSBY.

Solo Concertina and Conductor,

MR. GEORGE LAKE.

Applications to be addressed without delay to Mr. Lake, 63, Berners-street, London, W., who will supply any information required concerning route or dates.

THE
New Town-hall, Nantwich, Cheshire, will be Inaugurated on the 13th of September with MORNING and EVENING CONCERTS, under the direction of MR. GEORGE LAKE.

The following *artistes* are engaged:—

MADAME CLARA NOVELLO.

MISS EYLES.

MR. WILBYE COOPER.

MR. WEISS.

Concertina, MR. GEORGE LAKE.

Violin, MR. H. BLAGROVE.

CONDUCTOR MR. GEORGE LAKE.

DURHAM CATHEDRAL.

The APPOINTMENT of a COUNTER-TENOR SINGER to the vacant place in Durham Cathedral will be made on Tuesday, the 28th day of September next.

The trial will take place on the Thursday, Friday, and Saturday of the preceding week, immediately after morning service.

All applications and testimonials must be sent in, addressed to Mr. Edward Peele, Registrar to the Dean and Chapter of Durham, at his Office in the College, Durham, on or before Friday, the 3rd day of September next.

The travelling expenses of the Candidates, who shall be summoned to the trial, will be paid by the Dean and Chapter.

College, Durham, July 31, 1858.

ST. MICHAEL'S COLLEGE,

Tenbury, Worcestershire.

ONE CHORISTER and TWO PROBATIONERS are REQUIRED. The chorister will receive his board, lodging, and education free. The probationers will be required to pay at the rate of £30 per annum till vacancies occur on the foundation, when, if sufficiently skilled in music, they will be elected choristers.

Candidates for the above will be required to attend at Flight's Organ Manufactory, 36a, St. Martin's-lane, Charing-cross, on Tuesday, the 17th August, at 12 o'clock.

There are a few vacancies for boarders. Terms, £100 a-year, paid half-yearly in advance. For further particulars apply to the Rev. C. J. HEARTLEY, Head Master, residing (pro tem.) at 18, Military Knights' College, Windsor.

Musical Publications.

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Handel's *Messiah*, 1s. 4d.; *Israel in Egypt*, 2s.; *Acis and Galatea*, 2s.; *Dettingen Te Deum*, &c. (142 pages), 2s.; *Haydn's Creation*, 2s.; and *Seasons*, 2s.; *Mount of Olives* (Beethoven), 2s.; *Stabat Mater* (Rossini), 2s.; *Beethoven's Service* in C, 2s.

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New Song. Price Half-a-Crown.

WHEN MY LOVE SIGHS I HEAR.

Words and music by NECTARINE SUNNYSIDE, Esq., Author of "I too, am seventeen mamma!"

CRAMER, BEALE, and Co., 201, Regent-street.

Miscellaneous.

HOLLOWAY'S PILLS & OINTMENT.

For all skin diseases, however inveterate, these medicines are a sovereign remedy. While the Ointment passes through the pores of the skin, as water saturates the soil, or as salt penetrates meat, the Pills act upon the blood, which they correct and purify. The whole physical machinery is thus rendered healthy, regular, and vigorous. The cure thus effected, is not partial and temporary—the disease is entirely and for ever driven from the system, and the patient need not be apprehensive of its return. As these medicines have no violent action, they do not necessitate any interruption of ordinary vocations. Sold at Professor Holloway's, 24, Strand, London, and by all medicine venders throughout the civilized world.

Musical Instruments.

To the Music Trade and Profession.—

The **LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES** by Broadwood, Collard, Allison, Oestmann, Gang, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harp by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.



NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of any news-vendors in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter, if paid in advance, 15s. per annum. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.

Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

THE MUSICAL GAZETTE

SATURDAY, AUGUST 7, 1858.

THE *mise en scène* of Herold's *Zampa* on Thursday evening was worthy of a better opera. The work as a whole is thin and unsatisfactory, and has few redeeming points, these being merely the melodies which the overture has rendered familiar to all ears, and one or two concerted pieces, which, however, in any of the "accepted" grand operas would sound prodigiously small. Why such an expenditure should have been lavished, at the close of the season ^{too}, upon a work which can never satisfy the musician nor delight the ears of the fashionable world, we cannot understand; but we can ~~safely say~~ that it was a most ill-advised and ridiculous proceeding, and that it was doing the musical public great injustice not to have bestowed the money which must be always spent upon the mounting of an opera upon some work of repute. The fame which *Zampa* may at any time have gained is difficult to account for. It must have created a *furore* in Paris (its birthplace), from the general levity of the music, and the simple prettiness of some of the airs, and these must have been "taken for granted" in our metropolis, like many other articles of Parisian manufacture. As to such an opera obtaining any position by its own abstract merits, it would be a libel on the taste of the present English generation to suppose it for a moment.

That Herold proved himself a man of talent by certain pieces in this opera we are willing to admit, but, generally speaking, in the pieces of most pretension there is evidence of ambitiousness, and a sprinkling of heaviness, which only shows how unequal he was to the real development of a drama affording, as *Zampa* does, abundant scope for the composer.

Tis a strange freak, producing an opera at the fag end of a season! Is it the notion of Mr. Gye, or the policy of Mr. Costa, we wonder, that such a speculation should be indulged in, at a period when the opera has not time to be remunerative if ever so enthusiastically received? To us it appears suicidal. *Le Prophète* was treated in the same way on its first representation in England, but there was this difference—*Le Prophète* was, as might have been predicted, a tremendous success, and, having been once mounted, no extra expense was incurred when it came forward again the following season. Now, Apollo forbid that *Zampa* should be inflicted upon us again next year. It is a lamentable thing that an opera which, we repeat, can never command respect in this country, should have been brought out at this time, especially if with a view to future representations; but we trust that its production will be looked upon as one of the unwholesome acts of the management, and that the work will be quietly shelved.

We believe that the production of *Don Giovanni* and *Zampa* at the Royal Italian Opera was determined upon when the

moon was last at the full. The former of these operas has been twisted and turned inside out, so to speak, for no other apparent reason than that Signor Mario is a gentlemanly looking individual, and that the fascinating part of *Don Juan*'s character would be admirably represented by that accomplished tenor. This, however, is not enough for those who desire to see the part properly played, and as to the music, the transposition of every air for the *Don*, and several concerted pieces, either by change of key or progression of notes, is distinctly atrocious, and can only be pardoned by virtue of our charitable lunar surmise.

"AIM high, sir; you'll never hit the mark if you don't," is the Alpha of a sportman's education; but the demonstration of the theory is by no means confined to the sportman's practice—its application is broad almost to universality; from a trite axiom it is capable of expansion into a general law, and in no case perhaps is it more incontrovertible than in that of choral societies. Amid the strides of improvement constantly before us, one cannot help wondering how such a comparatively "*in statu quo*" in the art of choral part-singing has been so long tolerated in the metropolis. We have no wish to be thought ultra-censorious, but we say there is even a great disproportion between demand and supply in this respect. We may appear paradoxical, but the ordinary reasoning by commercial principles will scarcely apply; the demand is latent; but let the supply be augmented, and the demand will at once become active, and will more than keep pace with it. We say again, there is a lack of choral societies who "aim high;" there is a prevalence of tame contentedness with mediocrity that lies like a dull, dead weight upon the majority of those in existence, damping and discouraging the genius of the composer, frittering away the energies of the conductor, and dragging down the public and the critic by repeated disappointments into a state of positive *ennui* and hard-to-be-removed scepticism, which operates sadly prejudicially against the success of a new enterprise, even though it be "on improved principles."

It might be interesting and perhaps profitable had we space to enquire into the cause of this result; but, prominently, we may notice the want of a proper and early attention on the part of the amateurs who compose the choirs of London to the cultivation and scholastic training of the voice, and to a systematic improvement of their musical knowledge. We do not say this applies to amateurs of London alone, or especially, but we happen to be speaking of them just now. There is sufficient enthusiasm, sufficient physical and mental capacity, but it is not rightly directed; the choral singer is dependent too much upon mere chance for his education; he is the pupil of the casual experience which may happen to be thrown in his way, and from the want of correct first principles he is not prepared to profit even by the meagre lessons which such desultory tuition and so hazardous a process will afford, and therefore he is simply led into mistaken inferences, and, as a consequence, he either sees only mazy difficulty before him, without a sufficient motive to trouble about his extrication, or he falls into the more fatal error of blind self-sufficiency and intractable ignorance; he has not been placed in the high road at first, and he is in a puzzling labyrinth all his life; he flounders in the bogs and fogs of dark uncertainty, wastes his time in chasing any *ignis fatuus* that may happen to start up before him in the shape of a grand choral demonstration, or a new choral society, where he can pass muster, not because he is up to a proper standard, but because, as he knows, the standard must necessarily be brought down to him; and year after year finds him in the same untutored, rough condition, till the profitless labour at last palls his energies and wears out his ardour,

and he leaves with disgust that which he has looked upon as a recreation, and which, under different circumstances, he might have continued to follow with increasing pleasure. This may be his fault, it may be his misfortune, we shall not pretend to decide; we simply say, There it is; it is an evil we present as it presents itself to us, and it is an evil to be dealt with as it is found. The remedy is very clear; the mode of application may not be so. As we have suggested, an early education as a starting-point, and a plodding, persevering, inch-by-inch progression in a rightly-directed course, is the only cure; it may be irksome for a time, it may even seem an unnecessary drudgery, but whoever puts it to the test, will find that it overcomes and advances by imperceptible degrees, till it conquers at last, and the accumulated result astounds him. We are persuaded this is the great step, without which no marked improvement will be made. A conductor, if he have a large amount of patience with his choir, may guard them against the glaring faults of singing grossly out of time and out of tune, but this is at best but a negative result; without a better individual education, we shall not rise to a position such as the metropolis should hold in this as in other respects.

We have been led to these remarks partly from general observation, but particularly from a review of the report of the London Polyhymnian Choir, and the speeches of some of its members at their general meeting, a sketch of which appears in another part of our columns. We have, from time to time, noticed, among others, the progress of this choir, and we are induced to advert to it as an illustration—by antithesis—of our positions. Judging them out of their own mouths, we should say the choir “aims high;” and, judging them from what we have seen and said of them, we should say they encourage a hope that they may “hit the mark.” The last time we heard them we thought them, it is true, not quite invulnerable in the matter of selection of voices; still we are glad to see they are alive to the importance of attention to this point, and that, in the extension of their ranks, a satisfactory individual capability is to be a *sine qua non*, while new and old members are to have the advantage of instruction in a class for the cultivation of the voice. This looks well, and we shall watch for its results. Perfection is a good pole-star, even though we never see it exactly in cur zenith. There is nothing at present of a precisely similar kind to this choir in London, but they will do well to recollect that—

“Emulation hath a thousand sons
That one by one pursue; if you give way,
Or turn aside from the direct forthright,
Like to an entered tide, they all rush by
And leave you hindmost.”

However, they have a fair field before them, and they can expect no favour. They promise well. We shall see.

Metropolitan.

LONDON POLYHYMNIAN CHOIR.

A meeting of the members of this body was held on Monday, July 26th, at the “Bay Tree” tavern, City, to hear the report and financial statement of the committee, and for the general business purposes of the choir. Mr. Valentine Blanchard in the chair; Mr. T. T. Trotter, vice-chairman.

An excellent collation was provided from the funds of the choir, to which forty members sat down at 8 o’clock. The cloth removed, the chairman commenced the business of the evening by calling upon the committee for their report.

The report, the substance of which was as follows, was then read by the librarian, Mr. Cork:—

“GENTLEMEN:

“Your committee, with great satisfaction, lay before you their first report. Their satisfaction arises, firstly, from the sure and

steady internal improvement of the choir; and, secondly, from its progress in public estimation: in both of which respects their anticipations have been more than realized.

“During the two seasons of its existence, the choir has performed at nineteen concerts, from ten of which its funds have received benefit—nine having been given for various benevolent objects.

“These concerts have gradually advanced in magnitude and importance, till they have placed the choir in a high position; and that this is not merely an ephemeral but a permanent progression, your committee confidently believe from the evidences of capacity and energy on the part of the members of the choir.

“It must be admitted, however, that this success is mainly to be attributed to the talent and perseverance of your conductor. He has never lost sight of the lofty object for which the choir was established; and, notwithstanding all difficulties, his faith in the triumph of the cause he has undertaken has never wavered. Gentlemen, you owe him your best thanks; for, remember, his valuable time and great talents have always been at your service; his compositions have added to your reputation; while his only reward has been the pleasure of seeing the institution prosper.

“To Miss Stirling, who has composed for and dedicated to you several of her best part-songs; to Mr. J. J. Haite, whose ready pen has produced and whose kindness has placed at your disposal six beautiful compositions; and to Mr. A. Carder, for his general assistance, and his presentation of an elaborate part-song, your best thanks are also due.

“Your committee advert also with pleasure to your occasional alliance with the Orchestral Society, an alliance which has resulted in reciprocal good feeling, as well as mutual financial advantage.”

The report then proceeded to show, from the financial statement, that the total receipts since the establishment of the choir had been about £340. The expenditure—including books, music, and other properties now on hand—about £332. That the average attendance of members at concerts during the first season was twenty-five; during the second, forty. It analyzed also the attendance at rehearsals, a strict account of which is kept by the secretary. It reviewed the encouragement the choir had received from the press and the public generally, and continued—

“In conclusion, gentlemen, it is only necessary to remind you of the lofty and ambitious object the Polyhymnian Choir has in view, viz., that of attaining the highest possible standard of excellence in vocal art. The meetings are to recommence in September, when your committee hope to see you muster at least sixty, and if possible, eighty voices. In the course of the next season several works, little or not at all known in England, will be produced, and your committee have reason to hope that the choir will be favoured with part-songs from one or more musicians of the highest eminence.

“As a summary, your committee therefore wish earnestly to impress upon every member the paramount importance of, firstly, a diligent cultivation of his voice; secondly, the exertion of his influence for the introduction of new and efficient members; and, thirdly, his endeavouring to obtain subscribers to the concerts of the society.”

The secretary then read and explained the items of the balance sheet, which showed, as above, about £8 in hand.

The auditors’ report was passed to the chair and read, the general report and statement put to the meeting and passed, and a vote of thanks to the auditors, Messrs. Belton and Hursthouse, carried.

Mr. Belton rose to acknowledge. He congratulated the members upon their good fortune in the possession of financial officers so remarkably efficient, and assured them the auditors had found an amount of care and economy displayed in the expenditure of the society’s funds which was very highly satisfactory. Mr. Belton also enlarged upon the third point in the last clause of the report, urging that it would relieve the committee of much anxiety, and enable them to extend their operations, if their list of subscribers were increased.

The officials were then re-elected, some alterations in the rules discussed, and sundry remaining matters of business arranged, when

The Chairman rose to propose the health of Mr. Rea. He remarked upon the untiring energy which that gentleman had displayed in the performance of his official duties. “Wherein,”

he asked, "lay the great difference between the amateur and the professor, but in the difference of diligence and devotion? We say such a man is prodigy of genius—we should rather say a prodigy of labour. We—amateurs—have no reputation at stake in our undertaking; Mr. Rea has much. If we fail, we can each excuse himself, and glance off the shaft of censure, but Mr. Rea cannot: he must bear the weight of blame. Choirs of this kind are in much danger from allowing a utilitarian spirit to prevail. The sordid love for the gain of the moment has too large an influence. The Spartans were well worthy our imitation; their present gain was a laurel wreath—their ultimate reward an immortal fame. By abnegation and devotion we shall hold a high position, when any contemporaries, whose motives may have been less disinterested and laudable, shall have expired. The age is proverbially progressive. Music and the vocal art more than keep pace with general progress. Our aim should be to take the lead of the age in that art. We have raised public expectation; we must not retreat nor disappoint it. Mr. Rea's exertions also demand our consideration: he expects our attention and improvement. We have endorsed these 'promises to pay'; we must not think to meet them when due by the issue of spurious notes."

The toast was received with most enthusiastic cheering.

Mr. Rea rose to return thanks. He deeply felt the genuinely warm and hearty kindness with which he was always met by the gentlemen of the choir. It was valuable as well as agreeable to him. It assisted him greatly in the anxious responsibilities of his office. He felt like some glorious Homeric chieftain, who ruled his people not by terror, but by love. It was also a mutual advantage that he could feel that, in all transactions on their account, he had their complete confidence. It gave him the pleasure of anticipation, too—he knew that at all meetings

"The merry hours pass swiftly by,"

and the conductor's

"Joy is full and high."

He must confess to becoming quite familiar with such expressions, so uniform were they; but his familiarity should not create contempt; on the contrary, he should cherish an undying respect for them. He felt sure such mutual good feeling must nourish the seeds of prosperity which had already germinated in the choir, especially when constantly reinvigorated by their cheerful readiness to receive instruction. This was a most hopeful element. They were aware their growth and education were yet very incomplete. This was the surest guarantee for ultimate success. Too great self-confidence was but the prelude to a fall. Another guarantee, he thought, was to be found in the remarkable manner in which the right men had fallen into the right places among them. He passed the highest encomiums upon their treasurer, secretary, and librarian, the first of whom was a Hercules in the tasks he had performed for them; the second, he felt sure, could scarcely be equalled; while the labours of the third were in danger of being overlooked, simply from their complete perfectness. He urged the strictest attention to rehearsals, and pointed out the advantages of a careful study of the poems, as well as the music, sung. Some of these poems were in themselves gems which sparkled with beauties. A knowledge of them would assist the members in giving expression to their singing, independently of the literary excellencies to be found in them and their elevating tendencies.

Mr. Rea also announced that he should in the ensuing season make arrangements for conducting the class for the cultivation of the voice, in connexion with the choir, on a more convenient plan. This announcement was received with marked approbation.

The Chairman proposed the health of the Secretary, Mr. J. J. Cayley. He fully concurred in the opinion of Mr. Rea, and knew it was unanimous.

The toast elicited hearty cheers.

The Secretary rose to return thanks. He said—

"Mr. Chairman and gentlemen: It is not my intention to detain the meeting by a long speech, nor to read the members a lecture. These things fall to my lot sometimes in the discharge of my office; but now, Sir, I ask only a few moments, that I may divest myself of all officialism; hold out the right hand of fellowship to you, Sir, and to all present, and congratulate every member upon this our second meeting of a social character, and the festive conclusion of our second season. I simply ask, Sir,

the liberty to indulge my imagination for a moment, while I fancy I see everybody heartily shaking hands with everybody, and hear everybody saying, 'Well, here we are again, and we're very glad to see ourselves.' I said, Sir, this is our second meeting of a social character, but I must remember there are points of distinction between the two: the former was convened for the immediate purposes of recreation and mutual entertainment. We met for an evening that we might—

'Harmless, merry, free, and gay,
Sing and sport the hours away.'

"We felt the reins ride loosely over our necks; the trammels of the school were shaken off; the schoolmaster complacently hid his rod, smiled, and softened his iron school-room countenance. Not that I wish to insinuate, for of that most estimable gentleman I can only say, as the poet says of the rustic functionary,

'For he is kind, or if severe in aught
The love he bears his art must be in fault.'

"Doubtless, Sir, there are times when our respected conductor finds it necessary to assume an archness of look, a rigidity of manner; times when—

'A startling, angry look we fix our eye on,
He seems t'have robb'd his vizor from the lion;
But strip this vizor off, and sure I am,
You'll find his lionship a perfect lamb.'

"But, Sir, I mean to say, for that occasion he put on his best holiday looks, became one of us, inhaled the hilarity, sport, and glee which were the constituent elements of the atmosphere we revelled in, and determined, as did we, for the time, to eat and 'drink and jest, and scorn all the rest.' Then, Sir, oratory, wit, rhetoric, and humour were the pampered guests at our board, and the lords of the feast were—

'Mirth, that wrinkled care derides,
And Laughter holding both his sides.'

"But, Sir, this meeting has had an additional purpose to serve; it had to make known to the members the results of their labours, to recapitulate to them their battles fought and their laurels gained, and, therefore, for the time, we know that rhetoric must be abandoned—arithmetic must hold sway. The flowers of speech and figures of oratory must yield to the products of numbers and figures of notation. The pleasant fancies of poetry must vanish before the stern realities of finance. The broad applications of dramatic moralizing must give place to the narrow precision of mathematical exactitude. Shakspeare must rest upon the shelf, Walkingham lie upon the table, and Cocker must take the chair. (Laughter.)

"But, Sir, this done, we notice the remoter yet more important results which the former meeting, in common with this and all others, was intended to produce. It was intended, Sir, to fan into a living flame the small spark of enthusiasm which had been lighted in the breast of each of us. It was intended to create an adhesion of sentiment, an expansion of thought, a ceaseless vigour of action, a firmness of resolution, which, rightly directed, should overthrow, sweep off, and annihilate every obstacle in the way of our progress. It was intended to set in motion a machinery which should never stop until its object be accomplished, and the work be done. It was intended to enhance, to heighten, to intensify that social cordiality from which we must ever draw the life-blood of our existence. It was intended to lead and to draw us into that unity of purpose which should be the basis of all our operations, because it is the great secret of certain success. And, lastly, Sir, it was intended to add one more cord to the circlet of brotherhood which holds in its gentle yet secure bonds every member of our little band.

"These were the results looked for, and I am proud to believe they were in a large degree realized. I believe, Sir, that no member will regret that I occupy this moment in calling up these reminiscences. I believe it will add to, rather than detract from, his present enjoyment. I believe every one who was there went away more devoted Polyhymnian than he came to the place. I believe, Sir, let critics say what they will of the disagreeableness of encores as a system, that critics must write very powerfully, very logically, and very conclusively before they will convince any one who was there that an encore of that evening would at any time be unorthodox, contrary to etiquette, or opposed to common sense. (Laughter.) I believe, Sir, that meeting did

tend to unite us together; to fuse and mould, and amalgamate and cement our minds, our ideas, our opinions, our wishes, our intentions, our sympathies, our energies—ay, Sir, and our hearts too. (Cheers.) And I believe, Sir, this influence is a rule without exception. There is a tale told of a man who attended Divine service at a parish church. The minister, a faithful man, preached an affecting sermon: every one in his congregation was moved to tears, with the single exception of this one man, who sat stoically and vacantly looking on. The service concluded, some one remarked to him upon the beauty of the sermon, schooled him upon his coldness, and asked him how he alone could exhibit so much indifference. Somewhat surprised at such a question, he turned and said, ‘Why, I belong to another parish!’ Now, Sir, I don’t think we have anyone among us who belongs to another parish—if we have, we should like to see him stand up; we should like to have a look at him; he would be a curiosity in the London Polyhymnian Choir; we should like to ask him a few questions respecting his birth, parentage, and education; we should like to know something about the natural history of such a rare bird; and what is more, Sir, we would see if we couldn’t subscribe for a glass case for his skeleton, and procure a place for it in some archaeological museum. (Laughter.) But, Sir, I don’t believe such an ingredient is to be found in our composition—did we even suspect it, we should be tempted to say a few such general questions as Brutus asked the Roman citizens.

“Who is here so cold he would not be a friend to art and to us? If any, speak.

“Who is here so tame he would not be a London Polyhymnian? If any, speak.

“Who is here so rude he loves not the harmony of sentiment and voice? If any, speak.

“Ay, Sir; and then we would PAUSE for a reply; and, Sir, I think we might pause for some time before we should obtain one, unless it were that which Brutus received—

“None! none!!” (Loud cheers.)

“And, Sir, this is the sort of feeling which we should like always to see predominant. We wish every member to feel the interest of the choir to be his interest. This is the sort of feeling it has been my constant study to propagate and nurture; and its prevalence is the result for which I have looked to repay me for my labours; and, gentlemen, this can only be realized by means of a constant communication with each other at every possible opportunity. It is this fixed persuasion which leads me to look with an eagerness of which you have no conception for every one of your happy faces at each meeting we hold, whether concert or rehearsal. I feel if anyone is away the choir becomes like a saw with a broken tooth, liable to oscillate and to work unsteadily; and when the absentee presents himself at the next meeting, the consequences are still more terrible, he is not ‘up in his part,’ but he is like a new tooth put into the vacancy, and it is a little too large or too small, or a little too sharp, or not quite sharp enough, or the metal is too hard or not tempered up enough, something is too much or too little, and the saw, instead of working smoothly and pleasantly, goes scraping, scrooping, screeching, and scratching through the work, setting every one’s teeth on edge, and producing wretched sensations, most disagreeably suggestive of choleraic contortions. (Laughter.)

“But, Sir, the great point we should remember is, that it is individual energy that produces collective result. As in a rank of soldiers; their power and prowess is not derived from any one man alone, yet no man can say it does not depend on him. It is the equality of efficiency, courage, steadiness, and perseverance; the singleness of purpose; the unity of confidence; the regarding all difficulties as each one’s difficulty. So each man receives an accession of moral influence from the man on each side of him, and imparts an equal accession in return: each man is like a link of a chain, nothing of itself, but everything in its place, inasmuch as that on each side of it is nothing without it.

“By this constant communication we shall assimilate not only in voice, but in ideas; we shall soften, mix, and yield to each other; become compact, incorporated; all excrescences of difference filed off; and, like converging rays, graduate, refine, and brighten as we approach a common centre; we shall gain in intensity, though we become less defined and isolated, till we lose our singleness and identity and become absorbed and lost in the great centre ray. And so, gentlemen, gaining an accession of brilliancy from each of us, added to his own, why may we not see

the great illustrious Rea* rise like a pillar of light, dart his full radiant resplendence to the East, to the West, to the North, and to the South, and illuminate the world. (Loud and continued cheers.)

The Chairman proposed the health of the treasurer, Mr. W. Volkman.

Mr. Volkman rose to acknowledge. He wished to draw the attention of members to the importance of introducing new candidates for membership early next season. He noticed the inconvenience and retrogression always attending the occasional addition of one or two new members, and stated that, in order to enable the choir to close its ranks at an early period, and so prevent such inconvenience for the future, each member should endeavour to obtain one good and efficient candidate by the 16th of September, on which day the rehearsals would recommence. The choir would thus receive an accession of forty members, and many advantages would accrue from the consequent increase of its connexion. It was especially important that none but efficient gentlemen should be introduced, gentlemen possessing good voices, and fair musical attainments, and who would diligently attend the rehearsals; the director and committee would thereby be spared the unpleasant duty of rejecting unqualified candidates. He also took the opportunity of urging the indispensable necessity of attending not only all the rehearsals, but the whole of each rehearsal, and hoped the ensuing season would show, if possible, an improvement on the past in this respect.

Mr. Volkman concluded by proposing the health of Mr. J. J. Haite, to whom the choir were indebted for six beautiful and popular compositions.

Mr. Haite expressed his thanks for the proposal and its reception, and also for the pains taken both by the conductor and the choir to present his works in the most perfect manner possible to the public.

The health of the librarian, Mr. W. Cork, was proposed by the chairman.

Mr. Cork in return proposed the superintendents, to whom, for their efficient co-operation, he was indebted.

Various other healths, including the committee, visitors, with the name of Mr. Rea, sen., the chairman, vice-chairman, &c., were proposed, and the meeting concluded with “Success to the choir,” proposed by Mr. Crome, and received with enthusiastic cheers.

ROYAL COLOSSEUM.

Three days of last week were appropriated to special entertainments styled “Grand Fêtes.” Why they should have been so styled we cannot say, neither can we tell what remarkable peculiarity there was about these three days’ performances that justified the designation. The only difference apparent to us from the ordinary routine of the establishment was the introduction of some highly amusing “musico-dramatic sketches” and a tragical extravaganza” by Mr. George Buckland, in addition to some other entertainments by that gentleman, “Ye Manners and Customs of ye Englysshe,” in picture, story, and song, and *Britannia’s Picture Gallery*, with dissolving views, notes, sketches, songs, &c.; so that these “fêtes” would have been much more appropriately designated “George Buckland’s Benefit,” since it was very evident that that popular entertainer was the great gun of each day, and we think it would have been doing no more than justice to him to have placed his name at the head of the bills. He was assisted in the musico-dramatic sketches by Miss Clari Fraser, a young lady who has acquired considerable popularity at the Colosseum, beside being favourably regarded generally amongst our concert-goers. She here had an opportunity for the display of other talent than she evinces in her vocal exhibitions, the “sketches” being actually *vaudevilles*, and requiring careful acting. The pieces were *The Centenarian* and *The Eighth Wonder of the World*. In the latter was Miss Fraser’s talent in the line of what may be termed genteel comedy more distinctly apparent, and we feel convinced that she might embrace the stage as a profession with success, keeping to a certain line of parts. Mr. George Buckland, though less fitted for the boards, was correct and sufficiently amusing, and his introduced songs were loudly

* To understand this joke, our readers must be informed that Mr. Rea’s name is pronounced “Ray.”—ED.

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applauded. The extravaganza, which is a musical description, à la John Parry, of a melodrama in a country theatre, the action being represented by speechless performers, and which we believe has already been described in this journal, was magnificently funny, and kept the audience in shouts of laughter from beginning to end, from its intrinsic drollery and its remarkable novelty. It is a great pity that the due representation of this affair requires so many *dramatis personæ*—a barbarous baron, a winning ward, a languishing lover, an exemplary ecclesiastic, vicious villains, virtuous villagers, and stout soldiers—for otherwise such an entertainment would be indispensable to every Literary Institution or other establishment where entertainments are frequent. The other alterations were Dr. Bachhoffner's "illustrations of curiosities of vision; or how we see, what we see, and what we think we see," with numerous interesting experiments and optical effects. A new series of views in China, illustrating life among the Celestials; with descriptive lecture by Mr. Traice. Magic and mystery, by Mr. J. Taylor, and marvels of clairvoyance, by Mdlle. Prudence, with the gigantic diorama of Lisbon, colossal panoramas of London by day and Paris by night, and the other staple amusements of the establishment.

CRYSTAL PALACE.

The immense concourse of people who thronged to the Crystal Palace on Wednesday last, to hear the singing of about 4600 children of the parochial and ward charity schools would seem to indicate a decided taste on the part of the public for exhibitions of the kind, and the performance on this occasion was certainly of the most impressive and touching character. The large orchestra was completely filled, and, in addition, the galleries at the sides and back of the organ were occupied by some of the youthful choir. The children were arranged with great taste—the girls occupying the lower part of the orchestra, the bright colours of their dresses and spotless white aprons having a most pleasing effect. The upper benches and galleries were filled by the boys. To Mr. Bates was entrusted the task of the conducting this large body of juveniles, and to Mr. George Cooper the more important duty of presiding at the organ.

A notice on the programme informed the public that "the singing of the children was not intended as a musical display, but rather as a performance of simple psalmody." This was sufficiently modest, but the effect of so great an amount of unisonous sound was highly imposing. The pure intonation of these youthful and fresh voices, and the steadiness, precision, and unanimity of their singing was deserving of the greatest praise. A very pleasing contrast was produced by the girls singing some verses alone, and afterwards the boys doing the same. The following was the programme:—

Part I.

Voluntary on the organ.

Old 100th Psalm .....	..	..	..	Martin Luther.
113th Psalm ("Anniversary") .....	..	..	..	Ganthonius.
Chorale (Luther's Hymn)—trumpet obbligato, Mr. Haupt .....	..	..	..	Luther.

Part II.

Voluntary on the organ.

116th Psalm ("London New") .....	..	..	..	Dr. Croft.
104th Psalm ("Hanover") .....	..	..	..	Handel, or Croft.
The National Anthem .....	..	..	..	John Bull.

The singing of the National Anthem was received with great enthusiasm, and the words

"Scatter her enemies,
And make them fall!"

were sung with such emphasis and good will that it was greeted with a burst of applause, which was renewed at the conclusion, and a repetition called for and complied with. The greatest praise is due to Mr. George Cooper for the judicious and masterly manner in which he accompanied the singing, and his skill in this particular is hardly to be surpassed. His solos also, "Worthy is the Lamb," and "Hallelujah," were excellently played, and left nothing to be desired.

We are informed that the meeting was originated by Mr. Beach, treasurer of the Langbourn Ward Schools, who must be highly gratified at the success which attended his exertions. The following is a list of the schools which took part in the celebration:—Parochial School of St. Andrew's Holborn; Aldersgate Ward Schools; Aldgate Ward Schools; St. Alphege Society Schools;

St. Anne's, Soho, Parochial Schools; Billingsgate Ward Schools; St. Bride and Bridewell Parochial Schools; Bridge, Candlewick, and Dowgate Wards; Broad-street Ward Schools; Castle Baynard Ward Schools; Christchurch, Blackfriars; Spitalfields Parochial Schools; Cornhill and Lime-street Ward Schools; Coleman-street Ward Schools; Cripplegate Within Ward Schools; St. Clement Dane's Parochial Schools; St. Dunstan's West Schools; St. Ethelburga Society Schools; Farringdon Within Ward Schools; Finsbury Schools; St. Giles's Without, Cripplegate; St. George's, Bloomsbury, and St. Giles's; St. James's, Clerkenwell, Parochial Schools; Joyce's School; St. Luke's Parochial Schools; St. Leonard's, Shoreditch, Schools; Langbourn Ward Schools; Bermondsey Parochial Schools; St. Matthew, Bethnal-green; Lambeth Parochial Schools; Davenant's School, Whitechapel; St. Paul's, Covent-garden; Queenhithe Ward Schools; Raine's Charities; St. Sepulchre's, London; St. Sepulchre's, Middlesex; Tower Ward Schools; Vintry Ward Schools; St. John's, Wapping; St. Martin's-in-the-Field. Boys alone:—St. George's, Hanover-square; Shelton's School; St. Thomas's. Girls alone:—St. John's, Southwark; Norton Folgate; St. Olave's, Southwark; and St. Pancras.

The arrangements reflect great credit on the management of Mr. Bowley. These meetings will no doubt be repeated next year, for, as profitable speculations, we imagine they eclipse many of the concerts of greater pretensions, and with the materials (under proper training), much more may be effected than has hitherto been done. We therefore advise Mr. Martin and Mr. Curwen not to relax their efforts in bringing their respective choirs to a state of still greater efficiency, and it is to be hoped Mr. Beach, or whoever else has the management in the matter, will place the parochial and ward school children under efficient and careful training, as there is little doubt of these meetings proving sufficiently profitable to justify the expense that would be incurred by so doing.

THE ODD FELLOWS FETE.—On Monday last a numerous assemblage of some twenty thousand persons visited this place, the occasion being the annual excursion in aid of the "Widow and Orphan" and "Distress" Funds of the metropolitan districts of the Manchester Unity of Odd Fellows. A very large number arrived from the country, and many of the leading officers wore the insignia of the order, which had a very gay and picturesque effect as they dispersed through the grounds. One of the principal sources of amusement was dancing, which took place in a large marquee erected for the purpose near the north end of the building, and in which an excellent band played a variety of dance music. The country visitors appeared to enjoy it vastly, though their evolutions savoured rather more of vigour than of elegance. Kiss-in-the-ring was in great favour too, and we could not but admire the nimbleness of the ladies, as well as the readiness with which they submitted to the "chaste salute" after they had given the favored swain a sufficient chase to obtain the much-desired prize. Cricket and archery grounds came in also for a large share of patronage, and greatly added to the liveliness of the scene. In short, the utmost good order and good feeling prevailed throughout the entire day, and the greatest possible enjoyment seemed to prevail. Judging from the large number of persons who attended the *fête*, a very considerable sum must have been realized by the speculation; and as it is for so praiseworthy an object, the exertions of the members of order and their friends are much to be commended. The whole of the fountains and cascades played on the occasion. The *fête* was continued the following day.

The following is the return of admissions to the Crystal Palace for six days, from July 30 to August 5:—

		Admission on Payment.	Season Tickets.	Total.
Friday	July 30 (5s.)	..	3,670	7,173
Saturday	" 31 (2s. 6d.)	..	2,162	1,432
Monday	Aug. 2 (1s.)	..	18,587	812
Tuesday	" 3 "	..	12,605	741
Wednesday	" 4 "	..	25,062	2,319
Thursday	" 5 "	..	5,867	671
			67,953	13,148
				81,101

Owing to the appearance of a formal notification from the Crystal Palace Company, from which it appears that every registered shareholder will be entitled to a ticket of admission to the building and grounds on Sunday afternoons, however small may be the number of shares which he holds, a demand for the company's shares sprang up, and the price has advanced to 1½, "buyers."

NATIONAL GALLERY.

In the House of Commons, on Tuesday last (August 3), the Chancellor of the Exchequer stated, in reply to a question from Mr. T. Duncombe, that he was glad to be able to inform the house that he had succeeded in making arrangements for opening the National Gallery on Saturday afternoons, and that he had received the cordial co-operation and sympathy of the trustees in the matter. The further arrangements necessary will be completed shortly, when the National Gallery will be thrown open to the public on Saturday afternoons.

A FEMALE VIOLINIST.

We have heard Mdlle. Humler. She plays on the violin with a most charming grace. We split a spotless pair of gloves (laverder—4s. 3d.) in applauding her. It was more than we could do to keep our hands quiet; and yet it is not once in a hundred weeks that we do applaud. The temptation occurs so seldom. Mdlle. Humler must send us the address of her *gantier*; for, listening to her, we became reckless. She made that stupid-looking bit of wood appeal, cry, laugh, whisper, scream, fall on its knees, tumble head over heels, sing, talk, persuade, charm, convince, make love, do everything that man and woman generally do, and generally do most indifferently. Mdlle. has no need to talk to express her thoughts. The violin is conversation. It talks and sings at the same time, your ears all the while being held, as by a loving hand, to catch every little touching word. She is an instrumental Bosio, warbling just as sweetly with her fiddlestick, that seems to have a voice in it. We heard Mr. Distin (a great trumpet in his way) loudly apostrophise her as a "female Paganini." More than Paganini, she pleases as well as astonishes. With her it is not merely *tours de force*, but *tours de plaisir, d'extase, de larmes, de délire, des Septième Paradis*,—so to speak in a *musico fanatico* style.

On most occasions we would rather walk over several muddy crossings to avoid hearing the violin, against which our exorcised ear cherishes a most hearty hatred; but to hear Mdlle. Humler, we would wade any day through a Novemberish depth of mud to pay aural homage to the eloquent music she has the power of extracting from that instrument of torture.—(*Punch*)

Opera.

—o—

ROYAL ITALIAN OPERA.—The present production of *Don Giovanni* must be looked upon entirely as an endeavour on the part of the management, to satisfy the public expectation and desire for the performance of what is justly considered Mozart's greatest lyric work, a season not being considered perfect without its performance. Since Tamburini's retirement, the difficulty has been to find a singer, combining the requisites of voice, figure, and demeanour, which the part of the Don demands. Ronconi having essayed the character, in previous seasons and having failed to secure the good opinion of the *dilettanti*, it appears no better plan could be thought of than altering the music, and putting Mario in the part—an arrangement which certainly enabled the management to present a singer with a sufficiently handsome face and figure; but at what a sacrifice,—only that of the music, which has been altered to such an extent in some parts, as to be scarcely recognizable! Formes too, having failed to make his appearance in London this season, Leporello was transferred to Ronconi, whose voice is nearly as much unfitted for the music of the part, as Mario's for *Don Giovanni*, and however excellent their performance in a histrionic point of view of the parts assigned them may be, we do not think it at all justifies the alterations made in the text of this great classic work. These alterations have been entrusted to Signor Alary, an ungrateful task, which we understand Mr. Costa refused to undertake. They commence in the overture, to the score of

which he has added an overpowering quantity of brass, which entirely destroys the balance of sound, and gives a coarse expression to the general effect. The overture, as is well known, leads into Leporello's song, and, as that has to be transposed, a disagreeable alteration is made to get into the required key. Ronconi however, sang his other song "*Madamina*" in the original key, and with great humour. All the concerted music suffers from these *alterations*, and this was especially observable in the quartett, "*Non ti fidar o misera*," and the trio "*Ah tacit in questo core*." The quartett, one of the most beautiful, as well as most important pieces in the opera, being sung by Donna Anna, Elvira, Ottavio, and Don Giovanni, Mario was supposed to sing the bass part. Could anything be more absurd? The duett "*La ci darem*," however, was exquisitely sung, although it was transposed a minor third, and the parts at the end were changed, Mario singing the first, and Bosio the second. The serenade "*Deh vieni alla finestra*," transposed from D to G, was the crowning triumph of vocalization on the part of Mario. It was given with exquisite finish, and in the most seductive style, and was unanimously encored. His singing and acting throughout the opera was characterised by too much softness, and was only remarkable for grace and easy nonchalance. In his impersonation, there was none of the cold cruel heartlessness of the seducer, and in the latter scenes we were unable to perceive any traces of the impious reckless villain, who is at first defiant, and afterwards terrified at his impending doom. In a word he was the easy, courtly, graceful gentleman of pleasure, and nothing more. The Leporello of Ronconi was a highly artistic performance. He was thoroughly the humorous weak vacillating knave, perfectly conscious of the enormity of his master's crimes, yet lacking the courage either to denounce or leave him. His superstitious terror in the scenes with the Statue, was irresistibly droll. In our opinion, it was altogether immeasurably superior to Formes' conception of the part, and we only wish he had Forme's voice to enable him to do full justice to the music. Of Grisi as Donna Anna, it is hardly necessary to speak. Her's was indeed the perfection of acting and singing, and notwithstanding that her voice exhibits signs of the ravages of time, she is still unrivalled. The words "*Oh Dei! quegli è il carnefice del padre mio*," were given with thrilling effect. It is to be regretted that the aria "*Non mi dir*" was omitted. Madame Bosio's Zerlina was scarcely piquant and coquettish enough, but she sang the music in the most charming style, "*Batti, batti*" being rendered with a sweetness that would have disarmed the anger of a more loutish lover than Masetto. Nothing could exceed the fascinating manner and purity of style with which she sang "*Vedrai carino*," and that, as well as her previous song, was unanimously redemanded. Tamburini made as much as possible of the little he had to do as Don Ottavio, and received a well merited encore for the splendid style in which he sang "*Il mio tesoro*." Marai's Elvira was carefully sustained throughout: the trio of masks, "*Protegga il giusto Cielo*" was encored; no little of its success being due to her effective singing. Tagliafico and Polonini were excellent in their respective parts; the former as "*Il Commendatore*," and the latter as "*Masetto*." It remains but to pay a tribute to the high state of efficiency of both band and chorus, the finale to what is now the second act being given with a completeness and precision highly commendable. The "*Viva la libertà*" however, suffered much from the alterations made to suit Mario's voice. Great pains have also been taken in placing the opera on the stage. In the cemetery scene the effect of the moonlight was admirably managed. In conclusion we can only say that it is to be hoped by next season, the management may be able to secure the services of some singer who will be competent to act the part, and sing the music as Mozart wrote it.

HEROLD'S ZAMPA, which has not enjoyed a representation in this country for some years, was given on Thursday evening, and attracted a large audience. The opera was thus cast:—Zampa, Signor Tamburini; Alfonso, Signor Neri Baraldi; Dandolo, Signor Ronconi; Daniele, Signor Tagliafico; Camilla, Mdlle. Parepa; and Rita, Mdlle. Didée. The overture was magnificently played, but the general performance of the opera was by no means careful. In some of the simplest accompaniments the band were perfectly astray, and the singers did not seem at home in the recitatives, which, to do them (the artists) justice, are amongst the most cranky phrases of music

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we ever listened to. Mr. Costa's *pianino* was at work nearly the whole time these were being sung, anticipating the cello accompaniment, and guiding each singer.

The most praiseworthy features of the performance were the duetts in the second act between Rita and Daniele, and Camilla and Alfonso, and these appeared to be duly appreciated by the audience, applause being carefully reserved for these *morceaux*. Ronconi's narration, in the first act, of his meeting with Zampa was a piece of great drollery, and his "Ecco là (a simple but nice point in the music) in the quartett "Giusto ciel!" was very entertaining. Signor Tamberlik looked handsome as the seductive pirate, and sang in his accustomed style, to which we should never be accustomed, and which we should never like. A few pure fluent unwavering notes now and then from this artist would be a great treat, no doubt, for the quality of his voice is certainly superior. Perhaps his best effort was produced in the "Gentil sembiante," the *scena* at the commencement of the second act.

The chorus sing remarkably well, and the opera was splendidly put upon the stage. Some incidental dancing was nicely and unobtrusively managed, and the grouping in some of the scenes was particularly artistic. We might especially notice the scene of terror at the close of the first act, when the statue refuses the restoration of the ring with which Zampa impiously pretends to wed the "marble brile." The scene at the commencement of the second act was a triumph in its way; the mountains were a wondrous specimen of stage painting.

Among all the great artists who have been sent into the world to delight, refine, and improve their fellow-creatures, none surely enjoys a higher or more widely-spread fame than Mozart. Gifted with the most extraordinary creative genius, a capacity for acquirement equally marvellous, he found himself in the fullest enjoyment of those wondrous faculties, strengthened and matured by experience, at a period when the several departments of musical art had each been separately carried to perfection in Italy, Germany, or France, and nothing was wanting to the attainment of that grand central form of beauty, the *summum genus* of art, but a genius who could fully profit by the experience of all his predecessors, assimilate their beauties to his own sense of beauty, reproduce their spirit in novel forms, and include in his own productions every attribute of excellence. This great work was yet to be done when Mozart appeared, and he did it. Thus his creations remain, as they must ever do, the purest and most comprehensive models of musical composition.

As Mozart was the most perfect of comp. sers., so is *Il Don Giovanni* the greatest of operas; and were we asked to indicate any one work including the largest number of musical beauties of every kind, in which all the powers of melody, harmony, and tonal colouring are employed to the very best possible advantage—where all details belong inseparably to the fundamental idea (as rays do to the sun), so that not a note can be changed, or suffer addition or transposition, without damage to the composer's work, we know to which we should point, if not to *Il Don Giovanni*.

Many of our readers will doubtless think it strange that we should thus favour them with these remarks, which they may very properly regard as so many truisms; and we also are not a little astonished at finding ourselves writing what everybody is supposed to know; but is it not still more wonderful that circumstances should absolutely compel us to do so? that *dilettanti*, *cognoscenti*, and men of taste directing a great lyric establishment, composers, conductors, and singers supposed to be overflowing with sympathy for everything grand and beautiful in art, should deliberately plan, and boldly commit, an act of Vandalism which proves either that they are ignorant of Mozart's genius, or deficient in respect for it.

And yet such is the fact as exemplified in the performance of *Il Don Giovanni*, altered and arranged by Signor Alary, and with additional accompaniments by some anonymous accomplice—an old offender, if we mistake not. The combined ignorance and audacity which brought forth those monstrosities, the additional accompaniments to *Il Don Giovanni* and *Le Nozze di Figaro*, were exposed by us in these columns more than eight years ago, when we attacked the abominable innovations over and over again, stating (what of course should be perfectly well known to every musician) that all the added instruments existed in the time of Mozart; that he could have used and did use

them when he thought fit to do so, and omitted them only with most unequivocal intention, simply because they entered not into his conception, and were not wanted; and further, that the clearly expressed and perfectly obvious will of such a man should be religiously respected even in the smallest matters appertaining to the art of which he was so consummate a master. Quite recently the opera of *Il Don Giovanni* has been given in London according to the original score, with the exception of "doubling," or, if we may use the expression, "choralising" the sestett and other concerted pieces belonging to the magnificent *finale* to the first act, which, though by no means an orthodox proceeding, or one which we approve, is, nevertheless, quite a different thing from adding new parts and new qualities of tone not conceived or intended by the composer, and is really of comparatively small importance. Even in Germany, in Meyerbeer's orchestra at Berlin, for instance, in the operas of Mozart and Glink, the wind instrument parts are occasionally "doubled," to balance the increased power of the stringed instruments, so much more numerous in all bands now than in former times; but no fresh colours are laid on; there is no "touching up," no daubing over the composer's unsurpassingly pure and harmonious colouring—no adulteration or falsification of his design: and the same process may be employed with vocal pieces on a large scale with comparatively trifling infidelity, unless, indeed, their peculiar structure and character, manifested, for instance, in delicate and dangerous chromatic progressions of harmony, excessive intricacy of parts, difficult florid passages, or unusual demands upon the vocal compass of the various singers, declare them specially to be written for so many voices and no more, which is not the case with the sestett, or the other concerted pieces of which we have spoken. There can be no excuse, however, or shadow of an excuse, for the additional accompaniments, which we can only characterize, as we have often done before, as so many presumptuous barbarisms. Neither can we recognize in the efforts of mere executants, be they ever so good, a sufficient palliation for the gross misrepresentation of a great composer inseparable from alterations of passages and extreme transpositions of key.—(Post.)

Theatrical.

DRAMATIC QUARRELS.—Mdlle. Lemerle, an actress, is engaged at the Ambigu Theatre at 6,000f. a-year and 20f. for each performance, to play "first parts" in melodramas. The theatre lately produced a melodrama called the *Fugitifs*, the "first part" of which, *Suzanne*, has been performed by Madame Lacressonnière. As this lady's engagement at the theatre is about to cease, and as the "run" of the piece is not yet an end, the director of the theatre, M. Chilly, requested Mdlle. Lemerle to learn the part; but Mdlle. Lemerle refused, on the ground that, being engaged to act "first parts," she could not be required to "double" a first part played by another. The director having insisted, she brought an action against him before the Tribunal of Commerce to have it declared that, for the reason stated, he had no right to require her to play the part. But the tribunal, after hearing arguments, decided that to succeed to a part is not the same as to double it, and that as it was as successor to Madame Lacressonnière, not as her double, that the plaintiff was required to play the part, her action must be rejected with costs.

MR. GEORGE BARTLEY'S FUNERAL.—This favourite performer, who was 74 last February, was buried on Friday week, at St. Mary's, Oxford. His funeral was attended by the Rev. G. Hamilton, the Rev. C. Klanert (his nephew), Mr. Herbert Williams (a nephew of the late Mrs. Bartley), Mr. Isaac Williams (a solicitor of Bath), Dr. Hogg, Mr. C. Kean, Mr. C. Farley, Mr. D. Meadows, Mr. T. P. Cooke, Mr. Savory, &c. His son, who was an undergraduate member of Exeter College, together with his wife and daughter, lie buried in the same vault. Mr. Bartley presented two windows of stained glass as a memorial of his only son and daughter, and we understand that two more memorial windows will be added shortly by the executors of deceased.

DRAMATIC COLLEGE.—The advertised list of subscriptions towards this institution exceeds £1,000. Messrs. Robson and Emden, Messrs. Shepherd and Creswick, and Benjamin Webster, Esq., have placed their respective theatres at the disposal of the

committee, and the company of the Olympic have proffered their gratuitous services for a benefit, which will take place there on Saturday, August 21.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s.; Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

ROYAL ITALIAN OPERA.—Pit, 10s. 6d.; amphitheatre stalls, 10s. 6d., 7s., and 5s.; Amphitheatre, 2s. 6d.; Second Tier Boxes, £2 12s. 6d. Boxes, Stalls, and Pit tickets to be had at the Box-office of the theatre, under the portico in Bow-street and at the principal music-sellers' and librarians.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past 5. Half-price at half-past 8.

ANNOUNCEMENTS FOR THE SEASON.

- Aug. 21.—Hereford Musical Festival.
- " 25.—Hereford Musical Festival.
- " 26.—Hereford Musical Festival.
- " 27.—Hereford Musical Festival.
- " 31.—Birmingham Musical Festival.
- Sept. 1.—Birmingham Musical Festival.
- " 2.—Birmingham Musical Festival.
- " 3.—Birmingham Musical Festival
- " 7.—Leeds Musical Festival.
- " 8.—Leeds Musical Festival.
- " 9.—Leeds Musical Festival.
- " 10.—Leeds Musical Festival.

ANNOUNCEMENTS FOR THE WEEK.

THIS DAY.—*La Traviata*, Her Majesty's Theatre, 8.
Martha, Royal Italian Opera, 8.
Crystal Palace summer poultry-show.

MONDAY.—*Don Giovanni*, Royal Italian Opera, 8.
Crystal Palace summer poultry-show.

TUESDAY.—Crystal Palace summer poultry-show.

WEDNESDAY.—Crystal Palace summer poultry-show.

MR. MIRANDA, the tenor, pupil of Mr. Howard Glover, sailed for New York on Wednesday last, to fulfil an operatic engagement.

Provincial.

BRADFORD.—**ST. GEORGE'S HALL.**—A remarkable proof of the high estimation entertained for the Festival Choral Society belonging to this town, and which so lately visited London, was given on Monday evening, 26th July, on which occasion the society was invited—by requisition numerously signed by the magistrates, gentry, and other influential persons of this place and neighbourhood—to perform a selection of their favourite pieces. It was cordially responded to by the choir, and a fashionable and enthusiastic audience of nearly 4000 persons assembled to do honour to the members of the Bradford Choral Society, on their return from their successful trip to the metropolis. The programme included the pieces sung by the choir before Her Majesty at Buckingham Palace, and also many of the part-songs and madrigals performed at St. James's Hall and the Crystal Palace. Although this choir is not without its defects, the performance was deserving of great praise for the steadiness, precision, and spirit, with which the music was given. The interest was maintained till the conclusion of the concert, without the aid of any professional soloist, and appeared to afford the greatest pleasure to all who were fortunate enough to be present. We trust this society will not allow the creditable position it has obtained to interfere with or prevent the practice necessary to maintain and increase its efficiency, and without which it is not possible to retain the good opinions so recently won. We understand it is purposed to establish a music library, and another concert for that purpose will shortly be given by the members. It is to be hoped it may be as successful as the last—the surplus on that occasion being nearly £140.

BRIGHTON.—The theatre opened for the season on Saturday last, under the management of Mr. Nye Chart. The opening piece was the *Lady of Lyons*, in which Mr. C. Verner took the principal character, followed by an address delivered by Mr. Nye Chart.

CHELMSFORD.—The Chelmsford Band gave a public performance on Thursday, July 22nd in the Rectory-grounds, by the permission of the Rev. C. A. St. John Mildmay. The unfavourable state of the weather prevented a very numerous assembly we hope however such may not be the case on the next occasion we may have to record the liberal spirit and kindness on the part of the Rev. Gentleman.

GREAT BERKHAMSTEAD.—The Odd Fellows' gala, for the benefit of the widow and orphan fund of the district, took place on Monday, and the liberality of the promoters in providing so large an amount of amusement was responded to by an immense number of persons, including many of the nobility and gentry of the neighbourhood. Lady Marian Alford and Earl Brownlow very kindly granted the use of their grounds for the occasion. The programme of the amusements was under the able direction of Mr. Nelson Lee, and was carried out with a spirit and punctuality deserving of the greatest praise. It commenced with a concert, supported by Mrs. Stuttaford, Miss Julia Harcourt, Messrs. De Bremna and Kirby. Messrs. W. H. Harvey and Critchfield furnished some excellent comic singing, which was highly relished. The band of the 2nd Life Guards, under the direction of Mr. Froehert, was also in attendance, and greatly added to the enjoyment of the company by performing, at the conclusion of the concert, a variety of polkas, &c., which thousands of dancers availed themselves of in all parts of the grounds. Miss Julia Harcourt appeared to give great satisfaction by singing several songs in character—"My Juvenile days" and "A charity girl" caused much amusement, and were rapturously encored. Between the parts of the concert, Mr. Nelson Lee introduced his troupe of serenaders in an original entertainment, called "Life in a Log Hut," representing the happy days of the Negro race, interspersed with the usual amount of songs, choruses, quaint sayings, dancing, and violin-playing, to the infinite satisfaction of the audience. The remainder of the amusements included the performances of M. Louis and M. French, in a grotesque entertainment; the Brothers Elliott and Family, in their drawing-room entertainment; the Caravello Brothers, from the School Gymnastique, Paris, in a series of classical groupings and athletic exercises; and dancing in the old castle grounds. At half-past nine o'clock, Madame Genieve made an ascent on the tight-rope, and descended amidst a dis-

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charge of fireworks, greeted with volleys of cheers from the astonished spectators. This brought the day's amusements to a close, and the company began to disperse, apparently well satisfied with their day's entertainment.

HUDDERSFIELD.—RE-OPENING OF RAMSDEN-STREET CHAPEL.—This place of worship, which has been closed for a short time for the purpose of making certain important alterations in the interior, was reopened for Divine service last Sunday. Two sermons were preached, morning and evening, by the Rev. R. M. Davies, of Oldham. In the morning, Mozart's anthem, "Judge me, O Lord," was sung by the choir, and afterwards, at the conclusion, Handel's "Hallelujah Chorus" was given in excellent style. The selection of sacred pieces for the evening was taken from Handel's sublime oratorio, *The Messiah*. In the interval before the sermon, Mr. D. Whitehead sang "Comfort ye my people" and "Ev'ry valley shall be exalted" beautifully, and was tastefully accompanied on the organ by Mr. Mellor. We must not omit to mention that the choir, numbering about thirty, performed in a splendid manner the choruses "And the glory of the Lord," "Lift up your heads," and "Worthy is the Lamb."

KIMBOLTON.—On Wednesday, July 28th, the Kimbolton Choral Society, which has been established since April last, gave their first concert of secular music in the School-room, which was kindly lent them for the occasion. The programme consisted of glees, songs, madrigals, &c., which were very creditably performed, and gave great satisfaction to a crowded audience, consisting of the *élite* and most respectable inhabitants of the town and neighbourhood. There were several encores, and a vote of thanks to the members of the society was proposed by F. Welstead, Esq., and there appeared to be a very general desire on the part of the audience to have another opportunity afforded of listening to them. Mr. W. Mehen, of St. Neot's, presided at the pianoforte, and greatly contributed to the success of the concert.

LEEDS.—So far as the committee have yet learnt (and most of the principals have been communicated with), the alteration in the days for the festival is not likely to cause any inconvenience or material addition to the expenses. All from whom letters have hitherto been received have expressed their readiness to accede to the new arrangements. The ballot for the tickets for the members of the guarantee fund took place on Monday, when about 600 seats were taken. Nearly the whole of the tickets include the inaugural ceremony on the visit of Her Majesty, only about sixty or seventy being simply for the musical performances.

—*Leeds Mercury.*

NOTTINGHAM.—The company at the Theatre Royal under the management of Mr. S. Artand, have been playing some amusing pieces in which the celebrated actress and vocalist, Miss Rebecca Isaacs, has made her appearance. On Wednesday, July the 28th, the performance was for the benefit of Mr. T. Francis. One of the pieces was *Kate Kearney*, in which Miss Isaacs sang the songs "Charming May," "Meeting of the Waters," "Kate Kearney," and "Kathleen Mavourneen," in her best style.

SCARBOROUGH.—**MR. YAHR'S CONCERTS.**—The second of the two opening concerts took place on Thursday week, and proved in no way inferior to its predecessor of Tuesday. The overture to *Masaniello* commenced the performance; the almost perfect orchestra giving of this beautiful production a faithful and excellent rendering. The overture to *The Merry Wives of Windsor* was new in Scarborough. The gem of the evening was the *Dance des Sylphides*, by Berlioz, which was warmly redemanded by the company. An air of the greatest novelty pervaded this piece in its orchestral construction. It was indeed a fairy dance—delicate, lovely. The solos by M. Baetens, M. de Jong, and Messrs. Jacoby and Dauriol, were full of the finest taste and most brilliant execution. The Signora and Signor Fumagalli sang together and singly in their most charming manner. Mr. Hemingway excelled his former efforts, his full round voice and powerful utterance being greatly admired in the songs he sung, which were enthusiastically encored by the audience. The Battle Prayer was beautifully sung. It is a lovely air; but if we might take exception to anything, it would be in that the sacred character of the words and subject are not to our mind in keeping with the features of a miscellaneous concert. On Tuesday evening, too, the selection was carefully made and well performed. The overtures, the *largo* by Beethoven, and the concerted miscellany from Verdi's *Travia* being equally well rendered. A waltz, by a prince of the writers of this class of music—Lanner—showed great ingenuity in the construction of the

orchestral parts. Herr Grosse, in a solo on the clarinet, and Signor Raspi, on the bassoon, especially pleased the audience. Miss Watson (who appeared in the absence of Miss Whitham), sang "When sorrow sleepeth," in a very pleasing manner. She possesses a voice of rich and agreeable tone. Her songs during the evening elicited the warmest plaudits of her hearers. Thanks to Mr. Yahr's good taste, the programmes of this season, hitherto, contain a large proportion of really classical and excellent music, which, while it contains always sufficient for the popular ear to admire, is more in harmony with the taste of the musically critical portion of an audience. The concerts thus far have been successful; and we trust they may continue to be more and more so, in accordance with the merit they really possess.

Last week, the new church, dedicated to St. Peter, was solemnly opened for divine service according to the ritual of the Church of Rome, by His Eminence Cardinal Wiseman, assisted by several bishops and clergy. The Kyrie Eleison, "Gloria," "Sanctus," and "Benedictus," were from Haydn's 2nd Mass; the Offertory solo, "Ave verum," was by Bardsley; and the "Agnus Dei" and "Dona Nobis" were from Weber's Mass in G. The "Domine Salvum fac," was one of Mr. Peckett's compositions; and the music of the "Te Deum Laudamus" was an ancient chant of the church. These formed the musical portion of the concluding part of the service, which followed the sermon.

The choir, which was very efficient, and well arranged, was conducted by Mr. Paze, of Manchester; Mr. A. J. Peckett, of Scarborough (the organist of the church), presided at the organ.

TONBRIDGE.—The annual visitation of the Tonbridge school took place on Monday, the 26th of July, the door-speech on this occasion being delivered by Mr. Reade, the chaplain. The examiner, the Rev. J. O. Ryder, M.A., Fellow of All Souls, Oxford, in his reply, called attention to the march of education in the present day; and, while he complimented the school on the distinctions which had been gained, and on the progress made during the year now ended, he reminded them that the competition they must look forward to required of them sustained exertions. The music performed at the evening service by the school choir, consisting of nearly fifty voices, was as follows: 100th Psalm, old version; Chant for the Psalms, York; Service, Dr. Wesley in F; Dismission Hymn, Gilbert. Officiating clergyman, the Rev. J. O. Ryder, M.A. The concluding organ voluntary (by special request of the Worshipful Company of Skinners, governors of the school) was the "Triumphal March" from Mr. Gilbert's oratorio *The Restoration of Israel*; Mr. Gilbert, M.B., organist to the school, presided. After the service, the boys dispersed to their homes, and the masters of the school were entertained at dinner by the governors, at the town-hall.

COMPETING BANDS IN THE PROVINCES.—A system of musical rivalry has obtained in Lancashire and Yorkshire, which may have a considerable effect upon the practice of music. We allude to the contests of brass bands for prizes. The working of this competition may be understood by a performance which took place at Darlington on Monday, and at which prizes to the value of £60 were played for by the competing bands. Not fewer than thirteen bands, consisting of nearly 250 performers, were entered for the competition. As a test of their relative qualities, each band had to play two pieces selected by themselves. The bands are made up chiefly of working men.—*Liverpool Courier.*

MUSIC A HUNDRED YEARS AGO.—Then, after the minuets, came country dances, the music being performed by a harp, fiddle, and flageolet, perched in a little balcony, and thrumming through the evening rather feeble and melancholy tunes. Take up an old book of music and play a few of those tunes now, and one wonders how people at any time could have found the airs otherwise than melancholy. And yet they loved and frisked, and laughed and courted, to that sad accompaniment. There is scarce one of the airs that has not an *amari aliquid*, a twang of sadness. Perhaps it is because they are old and defunct, and their plaintive echoes call out to us from the limbo of the past, whither they have been consigned for this century. Perhaps they were gay when they were alive; and our descendants when they hear—well, never mind names—when they hear the works of certain maestri now popular, will say: Bon Dieu! is this the music which amused our forefathers?—(Thackeray.)

ORGAN

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BIERTON.—The new organ which is being built for the parish church will be opened on Sunday, August 29, on which occasion sermons will be preached, and some members of the Aylesbury choir have also kindly promised to help in the services. The organ is being built by Mr. Rouse, of Oxford. It is to consist of one manual, with general swell, with octave of pedal pipes from 16-feet tone, and will have the following stops:—open diapason, stopped diapason bass, clarabella, treble, principal, twelfth, fifteenth, sesquialtera, and bourdon.

HALSTEAD.—The new organ in the Church of the Holy Trinity, was opened on Thursday, July 29th, on which occasion Herbert S. Oakley Esq., of Christ Church, Oxford presided thereat and admirably displayed its fine powers. He also performed again on Sunday evening, when a full cathedral service was sung by the choir.

Foreign.

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MR. ALBERT SMITH landed at Alexandria, from the India packet *Pera*, on the 16th ult., in good health and spirits, and immediately commenced a journey across the Egyptian desert, on his way to China.

M. VIEUXTEMPS. the violinist, and his family, have arrived at Havre from New York.

HONEST CRITICISM.

The *Boston Post* publishes the following morsel of railroad conversation, which is told very much after the style of John G. Saxe. The conversation was between scholarly-man and one of the rustiest kind of rustics. Both, it seemed, had been to hear Thalberg and Vieuxtemps the night before. "How did you like the performance?" asked the more intellectual person. "Didn't like it all," said the other—"couldn't understand the music any way—liked fiddler the best. *Vieuxtemps* (so he pronounced the name) is a great fiddler, that's sartin—but he sawed it altogether too fine for my use." "Are you fond of poetry?" said the scholar, with a slightly quizzical expression about the mouth. "Yes—first rate. I've read Tupper through. Great poet, that Tupper—don't you think so?" The scholarly gentleman thought Tupper was "good—very good"—but considered Shakespeare the greater poet of the two. "P'raps he is," said the rustic—"but I don't understand him easy—as I do Tupper. He's too deep for me. His poetry is like that *Vieuxtemps'* playin' compared with good or'nary fiddlin'. P'raps you understand it; I don't. Give me Tupper." The company smiled all around at the rustic's taste in music and poetry, but more than one of them differed from him only in point of candour.

Biographical.

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CHERUBINI.—Maria Louis Charles Zenobia Salvador Cherubini was born at Florence on the 14th September, 1760, and died at Paris, in 1843. Few musicians have lived so long, or have witnessed and taken part in revolutions of such immense importance to the world at large and to their own art. In music, Cherubini saw the palmy days of the old Italian Opera under his master, Sarti and Cimarosa; as a boy, he must have met the boy Mozart, when the latter was at Florence, on his Italian tour in 1771; he must have been one of the first to mark the daring inroads of Beethoven on the old musical constitution, and to welcome the golden promise of the young Mendelssohn. He passed through Paris in 1784, when its musical circles must have been still vibrating from the excitements of the late "Revolution of Monsieur le Chevalier Glück," and the deadly strife of "Gluckists and Piccinnistes." He assisted at the great Commemoration of Handel, in Westminster Abbey, and he must often have met Haydn and Beethoven together in Vienna in 1805. And as in music, so still more in politics. It is a destiny, falling to

the lot of few, to have received the courteous thanks of the queenly Marie Antoinette, and the fierce praises of the regicides and terrorists of 1794; to have composed the funeral service for Mirabeau, marriage cantatas for Napoleon, and masses for the chapel of Louis XVIII. and Charles X.; to have heard the "Marseillaise" on the terrible night of the 9th August, 1791, and the National Anthem of England, when the allies entered Paris in 1815.

It is evident, from the number of his works, that Cherubini must have been a most indefatigable writer. The list contains thirty-two operas, fifty pieces of church music, including a *Requiem*, eight masses, and many other pieces of importance; and a large number of instrumental compositions for the chamber, for the full orchestra, and for a military band.

M. Fétis, in his memoir of Cherubini, makes the following remarks on his style. "Not the least remarkable thing about his melodies, is their entire originality, extreme grace and beauty clothed in absolutely new forms. * * * No other composer has, in sacred music, so united the severe beauties of fugue and counterpoint with just expression and rich orchestral effects." With all their beauty and finish, Cherubini's works lack fire, and there is much truth in the following observations. "Cherubini has diminished the success of his dramatic works by sacrificing too much the acting to the music. His first idea is always happy; but, in the great facility of writing which he possesses, Cherubini often forgets the requirements of the action. His canvas spreads under his brush, the musician forgets the play in the music, and the consequence is that the scene loses its life and spirit."

SOPHIE HUMLER, THE FEMALE VIOLINIST.—This lady, born at Sanulgan, a small town near Stuttgart, in Wurtemberg, began to play the violin in her seventh year, under the direction of her father, a zealous amateur. At her *début* she gave proof of her remarkable talent, and she was sent to the Conservatoire at Munich, where she received a classical education; thence to Paris, where she made a very rapid progress under the direction of her master, M. Alard. After studying two years in that city she received the second prize at the Conservatoire. She then proceeded on a tour to Germany, and the departments of France, where a brilliant success crowned her efforts. Her talent obtained her the particular patronage of the King of Wurtemburg and many artistic celebrities. Her first appearance in London was at Mr Albert Schloss's concert, last month, where she made such an impression that he was induced to engage her for the concerts of the Swedish National Singers now being given in St. James's Hall, where the favourable opinion first formed of her has been confirmed and augmented by the united applause of the distinguished audiences and the unanimity of the public press. She is but sixteen years of age, and, since the appearance of the sisters Milanollo, no female violinist has caused so great a sensation.

OUR SCRAP BOOK.

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A DOUBLE ENCORE.—The approach of the *fêtes* of Cherbourg has set writers on the *qui vive* to hunt up retrospective information which history and tradition may furnish concerning that part of France. The following anecdote is related of the visit into Lower Normandy made by Louis XVI. in 1786:—"In passing through the rich country of Auge, the royal carriage was ascending a rather steep hill, between Lisieux and Honfleur, when a peasant who was walking along the road at the carriage-door sang in a loud and not unpleasing voice some rustic couplets in praise of the august traveller. 'That is a pretty song you are singing,' said the King, 'who composed it?' 'Pardon, Sire, I did it myself.' 'You! Really!' said his Majesty, at the same time crying out 'Bis! bis!' 'Bis! bis!' said the countryman, 'what does that mean?' 'It means that you are to recommence.' The peasant did so, and when he had finished the song the second time, the King, taking out his purse, put some louis into his hand. The singer then, with real Norman sharpness, held out his other hand, and cried out 'Bis! bis!' The King laughed heartily, and in his turn recommended."

OBITUARY EXTRAORDINARY.—Died yesterday, whilst engaged in a literary occupation involving concentration of mind, Mr. Smith Jones, of the effects of a grinding organ played by an Italian rascal under his window. His end was disturbance.

[AUGUST 7, 1858.]

Musical Instruments.

(Continued.)

HARMONIUMS.—ROCK CHIDLEY

begs to call attention to his superior ENGLISH HARMONIUMS (manufactured under his own inspection), in elegant fancy wood cases, of superior tone and finish. Also, a well-selected Stock of Messrs. Alexandre and Co.'s celebrated French Instruments, imported direct. From £6 to £34 each. For descriptions, see lists. All warranted, and sent carriage free within 100 miles, if prepaid orders.—Depot, 135, High Holborn, W.C.; Manufactury, St. James's-road, Liverpool-road, Islington, N.

THE IMPROVED CONCERTINA.—

ROCK CHIDLEY begs to inform the public he is now making very superior double-action instruments, from £1 10s. to £10 10s. each, cases included. The last-named instruments are in ebony, highly finished, and are patronized by the principal professors. All warranted to give the greatest satisfaction, and sent carriage free within 100 miles, if prepaid orders.—Dépot, 135, High Holborn, W.C.; Manufactury, St. James's-road, Liverpool-road, Islington, N.

THE IMPROVED HARMONIUM.—

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,
March 8th, 1858.

DEAR SIR,—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of instrument from its monotonous character, but which you have now completely removed.

I am, dear Sir,
Yours very truly.
WILLIAM STERNDALE BENNETT.

Mr. W. E. Evans, Sheffield.

Exhibitions, &c.

ROYAL COLOSSEUM,

open every morning and evening, 12 to 5, and 7 to half-past 10.—Innumerable Attractions.—Dr. BACH-HOFFNER's striking ILLUSTRATIONS OF CURIOSITIES OF VISION. New humorous Musical Divertissements, by Mr. G. Buckland—Magic Extraordinary, by Mr. Taylor—Wonders of Clairvoyance, by Mdle. Prudence—China and the Chinese, with brilliant Views and Telegraphic Appliances, by Mr. Traice—Panorama of Paris by Night, with all the other Panoramas, Dioramas, and Exhibitions. Admission, 1s.; Children under 10, and Schools, half-price.

GRAND FETES, ROSHERVILLE,

Every Monday and Saturday. Rosherville is the place to spend a happy day; amusements elegant, entertaining, and endless. Admission 6d. Fete days, after 4 o'clock, 1s. Promenades on Sundays. Trains, North London, Fenchurch-street to Tilbury and North Kent Railway. All steam-boats call at the Rosherville-pier.

PRINCE OF WALES' HALL.

207 and 209, Regent-street.—SIGNOR ANGELO GATTI'S EXHIBITION OF CLASSICAL WORKS OF ART, under the patronage of the Tuscan Government; comprising the most beautiful cheffevres of the great Italian masters, in statues, objects of ornament of the rarest workmanship, and Roman antiquities. Amongst the contributors to this collection are Costoli, Dupre, Santarelli, Fedi, Cambi, Fantacchiotti, Consani, &c. Open from 10 to 9. Admission, 1s.

MADAME TUSSAUD'S EXHIBITION,

At the Bazaar, Baker-street.—A Full-length Portrait Model of the PRESIDENT of the UNITED STATES OF AMERICA is now added, being a continuation of celebrated characters of the present times which have raised this Exhibition to the honour of being visited by strangers from all parts of the world. Admittance, 1s.; extra rooms, 6.

THE ROYAL GARDENS, VAUXHALL

(under the Direction of Mr. Duffell), OPEN EVERY EVENING (Saturdays excepted), wet or dry. Immense Attractions. Admission, 1s.

Notice.—Open on Sundays for Promenade at 5 o'clock: admission (by refreshment ticket), 6d.

THE GREAT EASTERN, lying off Deptford.—THIS STEAM SHIP will be OPEN for inspection daily, between the hours of 10 a.m. and 5 p.m. Admission, 2s. 6d. each, by tickets, which may be obtained on board the ship; or at the offices of Mr. W. R. Sims, 1, St. James's-street; or at the offices of the Company, 18, Gresham-street.

JOHN YATES, Secretary.

N.B. The Greenwich steamers call alongside the ship to embark and disembark visitors, at the usual fares.

MR. AND MRS. GERMAN REED'S

NEW ENTERTAINMENT.—The new series of Illustrations, by Mr. and Mrs. Reed (late Miss P. Horton), every evening (except Saturday), at 8. Saturday afternoon at 3. Admission, 1s., 2s., and 3s. Stalls secured without extra charge at the Royal Gallery of Illustration, 14, Regent-street; and at Cramer, Beale, and Co.'s, 201, Regent-street.

CAPTAIN PEEL.—MESSRS. GRAVES

and Co. beg to announce that they have now engraving, by Mr. Stiropole, the PORTRAIT of the late lamented CAPT. SIR WM. PEEL, K.C.B., from the original picture painted for Sir Robert Peel by Mr. John Lucas. Prints, £1 1s.; proofs, £2 2s.; artists' proofs, £3 3s. Subscribers' names are requested to be sent to Messrs. Graves and Co., 6, Pall-mall.

GREAT GLOBE.

Pekin, Ningpo, and the Peiho, with the Diorama of the War in China, at 2 and 7 o'clock; also the Indian Dioramas.—Great Globe, Leicester-square. Open from 10 a.m. till 10 p.m. Admission to the whole building, 1s.

THE BATTLE OF BALACLAVA—

Mr. SANTI's great PICTURE, the Earl of Cardigan describing the Battle of Balaklava to the Royal Family at Windsor Castle, and containing portraits of H.R.H. the Prince Consort, the Prince of Wales, Prince Alfred, Prince Arthur, the Princess Royal, the Princess Alice, the Princess Helena, the Princess Louisa, the Duchess of Wellington, and Lord Rivers. Is now ON VIEW at 10 till 5, at Messrs. Henry Graves and Co.'s, 6, Pall-mall.

WILL SHORTLY CLOSE.

MUNICH GALLERY of ENAMEL PICTURES.—This rare COLLECTION, the works of Wustlitch, Chas. Deininger, Langhamer, Müller, Schade, Proschöde, and Meinel, is now EXHIBITED at No. 2, Frith-street, one door from the corner of Soho-square. Admission, 1s. to those not presenting cards of invitation. The collection to be sold, entire or separately.

THE LEVIATHAN PLATFORM

AT HIGBURY BARN IS NOW OPEN. Admission, One Shilling—before 7 o'clock. Sixpence. Conductor, - MR. GRATTAN COOKE. M.C. MR. J. BLAND. Open on Sundays by Refreshment Ticket, 6d.

The Grand Night of the Season, Monday, Aug. 9, MR. HINTON'S BENEFIT. August 11, the German Schools. August 16, the Shipwrights. August 17, Vellum Binders. August 30, the Braziers.

PANORAMA from the Righi Kulm, of Switzerland, at Sunrise, is now OPEN, embracing the range of the sublime snow-clad mountains and the beautiful lakes below them. Lucknow and Delhi are also open. Admission, 1s. to each view. Daily, from 10 till dusk. Burford's, Leicester-square.

EGYPTIAN HALL, PICCADILLY.—

On Monday evening, August 9, and every evening at 8, during Mr. Albert Smith's absence in China, Mr. and Mrs. HOWARD PAUL will give their comic and fanciful ENTERTAINMENT, PATCH-WORK, which embodies fourteen impersonations of character, Scotch, English, and Irish ballads, operatic selections, whims and oddities, cribbs from Punch, &c.

Stalls, 3s.; area, 2s.; gallery, 1s. A morning representation every Saturday at 3. No extra charge for booking seats.

Zoological Gardens, Regent's Park are open daily, except on Sunday. Admission, 1s.; Monday, 6d. Among the recent additions to the menagerie are the Mooroks from New Ireland, and a magnificent Leopard, from Morocco. The band of the Royal Horse Guards will perform by permission of Colonel the Hon. C. Forester, every Saturday at 4 p.m.

BURFORD'S LUCKNOW and DELHI. Panorama.—Now OPEN, these magnificent VIEWS, showing all the truly interesting localities of the recent terrible conflicts, and the enchanting scenery. The Bernese Alps are also open. Daily, from 10 till dusk. Admission One Shilling to each.—Leicester-square.

ROSA BONHEUR's NEW PICTURES, Landais Peasants Going to Market, and Morning in the Highlands, together with her Portrait, by Ed. Dubufe, are now on VIEW at the German Gallery, 168, New Bond-street. Admission One Shilling. Open from 9 till 6.

FRENCH EXHIBITION.

The FIFTH ANNUAL EXHIBITION of PICTURES by Modern Artists of the French School is now OPEN to the public, at the French Gallery, 120, Pall-mall, opposite the Opera Colonnade. Admission, One Shilling; catalogues, Sixpence each.

FEMALE ARTISTS' SOCIETY, Egyptian Hall, Piccadilly.—The EXHIBITION of WORKS by LADY ARTISTS is now OPEN. Admission, One Shilling; catalogues, Sixpence.

OKEY'S PARIS, PARISIANS, &c.

Shrewd intelligent remarks, anecdote, dioramic pictures, liberally supplied portfolios, French and German well given, excellent piano music.—Morning Herald. Evenings (except Saturday) at 8. Tuesday and Saturday mornings at 3.—Strand Room, 391, near Exeter Hall.

Theatrical Announcements.

ROYAL LYCEUM THEATRE.

Engagement of Mr. Leigh Murray, who will appear THIS EVENING, and on Monday, Tuesday, and Wednesday next, as John Mildmay, in Tom Taylor's celebrated comedy, STILL WATERS RUN DEEP, being his first appearance in that character. Mr. Henry Widdicombe will also appear in two of his best farces—SARAH'S YOUNG MAN and THE MIDDLE TEMPLE.

ROYAL OLYMPIC THEATRE.

THIS EVENING, LEADING STRINGS: Messrs. G. Vining, Addison; Mrs. Stirling, Misses Herbert and Wyndham. BOOTS AT THE SWAN. Jacob Earwig. Mr. F. Robson. To Conclude with A DOUBTFUL VICTORY. Characters by Messrs. G. Vining and W. Gordon; Mesdames Stirling and Herbert.

ROYAL PRINCESS'S THEATRE.—

THIS EVENING, DYING FOR LOVE; and THE MERCHANT OF VENICE. On Monday, Dying for Love; and the Merchant of Venice. On Tuesday, Dying for Love; and the Merchant of Venice. On Wednesday, Dying for Love; and the Merchant of Venice. On Thursday, Dying for Love; and the Merchant of Venice.

ROYAL STRAND THEATRE.

THIS EVENING, ASMODEUS; or, the Little Devil's Share. Miss Marie Wilton, Mrs. Leigh Murray, &c. With LOVE IN ALL CORNERS. To conclude with GOOD FOR NOTHING. Nan, Miss Marie Wilton.

SURREY THEATRE.

THIS EVENING, THE FLOWERS OF THE FOREST: Messrs. Billington, Paul Bedford, Moreland; Mrs. Billington, Miss Arden, Miss Kate Kelly. DID YOU EVER SEND YOUR WIFE TO CAMBERWELL? Mr. Honeybun, Mr. William Smith; Mr. Crank, Mr. Paul Bedford. To conclude with THE BENEVOLENT TAR.

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